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ABSTRACT

The 57 items listed in this selected, annotated bibliography either report research which can contribute to knowledge about composition and the teaching of composition, or record classroom experiences or noteworthy ideas about the teaching of composition. (Material dealing with the preparation or inservice training of teachers and with the state of the profession has been excluded.) (JM)

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Selected Bibliography of Research and Writing about the Teaching of Composition, 1973 and 1974

RICHARD L. LARSON

In a talk to the opening General Session of the 1973 CCCC convention in New Orleans, Paul Bryant of Colorado State University suggested that there should be a bibliography of work about written composition and the teaching of it, much as there is a bibliography of writings in other scholarly and professional fields.[1] Without such a bibliography, Bryant suggested, teachers and scholars in composition are in much the same position as one who sees the world anew each morning, without any memory of what has happened on previous days. The officers of the CCCC recognized the wisdom of Professor Bryant's comments and agreed that a bibliography such as he described should be prepared. They asked me to undertake the project.

This, then, is the first of what I hope will be annual bibliographies of writing about composition. Because space in the journal is limited, it must be a selective bibliography. I have adopted the policy of excluding from the list all textbooks, reviews of books, and items dealing with the preparation or in-service training of teachers. I have also excluded items dealing with the state of the profession and items that argue familiar issues. My goal has been to list items that report research which might make a contribution to our knowledge about composition and the teaching of composition and also to list items that, while not reports of research, record a significant classroom experience or a noteworthy idea about the teaching of composition.

Inevitably, a list such as this reflects the taste and judgment of the compiler, and mine may be fallible. I welcome comments on the bibliography—on the value of the project, on the usefulness of the annotations, and on items not listed that a reader feels should have appeared. I will take such comments seriously as I plan for the bibliography of work published in 1975—a bibliography that I hope will appear in the May 1976 issue of *CCC*.[2]

I want to thank Daniel Dieterich, Assistant Director of the ERIC Clearinghouse on Reading and Communication Skills, for drawing to my attention many items in the ERIC system which I might not otherwise have noticed.

1 Alley, Alvin D., "Guiding Principles for the Teaching of Rhetoric," *College Composition and Communication*, 25 (December, 1974), 374-381.
Proposes that the teacher of rhetoric encourage the student to exercise creative imagination in the ordering of experience, differentiates several "levels" of rhetorical discourse, and offers suggestions about how the teacher can teach "creative rhetoric."

2 Baden, Robert, "College Freshman Can't (?) Write," *College Composition and Communication*, 25 (December, 1974), 430-433.

[1]Professor Bryant's paper, "A Brand New World Each Morning," appeared in the February 1974 issue of *CCC*.

[2]Please direct comments to me at my home address: 7 Macy Avenue, White Plains, New York 10605.

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Reports on an experiment in which one class took Freshman English taught in a traditional way, while another took a course taught non-conventionally (students writing on what they wanted to, when they wanted to—no text, no assignments, no deadlines, no grades assigned by the instructor). Finds that students in the non-conventional class wrote more, used more varied genres in writing, achieved greater variety in style, and felt greater personal satisfaction from the course, and also demonstrated that college students both can and will write in an environment where they feel comfortable.

3 Bain, Robert, "Reading Student Papers," *College Composition and Communication*, 25 (October, 1974), 307-309.

Offers suggestions about the judging of student papers based on the premise that the student's work should be evaluated mainly on how well he executes his purpose in dealing with his chosen subject.

4 Braddock, Richard, "The Frequency and Placement of Topic Sentences in Expository Prose," *Research in the Teaching of English*, 8 (Winter, 1974), 287-304.

Identifies several varieties of "topic sentences" and argues, by examination of 25 pieces of expository prose, that professional authors do not frequently begin or end paragraphs with "topic sentences" and that many paragraphs by professional writers have no "topic sentences" at all. Urges authors of texts on writing to use caution in generalizing about professional writers' use of topic sentences. An important article.

5 Bruffee, Kenneth A., "Collaborative Learning: Some Practical Models," *College English*, 34 (February, 1973), 634-643.

Continues the arguments previously advanced by the author about a need for changing the social arrangements in learning situations, and offers reasons for believing in collaborative models. Describes models for collaborative learning in literature and composition, stressing how students in a writing course can help each other learn.

6 Cain, Betty, "Discourse Competence in Nonsense Paralogs," *College Composition and Communication*, 24 (May, 1973), 171-181.

Draws upon Paul Rodgers, Jr., Francis Christensen, and others to establish a framework for describing discourse. Then reports on an experiment in which the opening sentences of several texts were rewritten in nonsense languages, and shows that college students (and graduates) tend to write connected discourse, describable within the framework established by the author, even when writing nonsense language. An original, complex piece.

7 Cohen, Arthur M., "Assessing College Students' Ability to Write Compositions," *Research in the Teaching of English* 7 (Winter, 1973), 356-371.

Reports on how a group of two-year college teachers participated in an experiment to determine whether their students' ability to write well was improving in response to instruction, and on the instrument devised by the group to measure that improvement. Useful discussion of procedures for engaging classroom teachers in the conduct of research.

8 Coe, Richard M., "Rhetoric 2001," *Freshman English News*, 3 (Spring, 1974), 1-13.

Calls for a reorientation of our teaching in composition to make it conform to the new kind of consciousness to which cybernetic thinking and information theory lead us. Proposes that Freshman English deal directly with the communications process and that it strive to escape from linear thinking, Cartesian reasoning, and easy notions of causality. Proposes that teachers of composition emphasize the complex interrelations of causes and effects being recognized today, the intricate relationships between the parts of a system and the whole, and the interconnectedness of events and their contexts. Stimulating theoretical essay, informed by knowledge of thought in a number of disciplines.

9 Comprone, Joseph, "Using Painting, Photography, and Film to Teach Narration," *College English*, 35 (November, 1973), 174-178.

Viewing narrative as a distinctive rhetorical form, suggests ways of using the experiences

of visual narratives to help students learn essential principles of verbal narrative.

10 D'Angelo, Frank J., "A Generative Rhetoric of the Essay," *College Composition and Communication*, 25 (December, 1974), 388-396.
Using the methods for analysis and interpretation of paragraph structure developed by Francis Christensen and Paul Rodgers, Jr., proposes a procedure for analyzing the structure of an expository essay, along with hypotheses about why an author divides his piece into paragraphs at the places he does.

11 D'Angelo, Frank J., "Imitation and Style," *College Composition and Communication*, 24 (October, 1973), 283-290.
Argues that imitation of other writers' styles is a way for students to learn of the varied stylistic options open to them, and proposes a plan for teaching creative imitation of the style of a passage of prose.

12 D'Angelo, Frank J. "Styles as Structure," *Style*, 8 (Spring, 1974), 322-365.
Proposes a method for analyzing the style of a passage from a long work, using precise descriptions of the language of the passage along with careful attention to the context of the passage and its rhetorical contribution to the whole. Illustrates his approach by analyzing a passage from Thomas Wolfe.

13 DeHaven, Edna, "A Questioning Strategy Model for Creative Writing," *Elementary English*, 50 (September, 1973), 959-961, 987.
Proposes the use of questions as stimuli to creative writing, and suggests questions that can help students enlarge their knowledge of a subject and perceive the relationships among bits of information, and can spark independent thinking.

14 Diederich, Paul B. *Measuring Growth in English* (Urbana, Illinois: National Council of Teachers of English, 1974).
Proposes procedures for the reliable evaluation of students' writing, and offers advice on how to assure the reliability of evaluation through the use of appropriate statistical procedures. Includes sample examination papers and a statement of criteria by which students' writing can be judged. Important book for those who are involved in testing and want to learn about interpretation of the statistics often given in manuals that explain the scoring of tests.

15 Douglas, Wallace W., "Barrett Wendell and the Contradictions of Composition," *Arizona English Bulletin*, 16 (February, 1974), 182-190.
Reviews the theories of Barrett Wendell about the teaching of composition, noting that Wendell's occasional praise of the creative imagination of young writers is in contrast to his more usual insistence on straight thinking, clear and concise expression, and surface features of style. Suggests that Wendell's view of the composing process remains academic, without much allowance for the impact of "the raw data of experience" on the writer.

16 Douglas, Wallace W., "Notes Toward an Ideology of Composition," *ADE Bulletin*, No. 43 (November, 1974), 24-33.
Examines the goals of instruction in writing as set forth by Locke in *Some Thoughts on Education* and by Charles W. Eliot in his inaugural address as president of Harvard. Concludes that a great deal of the teaching of composition today is for social and vocational sorting, and cites the harm done to students' self-esteem and to their ability to communicate by teachers' attitudes toward their language.

17 Douglas, Wallace W., "On the Crisis in Composition," *ADE Bulletin*, No. 40 (March, 1974), 3-11.
Briefly examines some recent work on composition, including principally the views of J. Mitchell Morse, and relates this work to old theories of rhetoric, including those of Hugh Blair and Alexander Bain. Comments also on *The Random House Handbook*. Reviews the purposes for teaching composition implied in some of these writers, and concludes that much of this teaching is essentially for "vocational licensing." Adds that much more needs to be known about the variety of dialects in America and about the ways in which dialect markers participate in social stratification.

18 Dow, Ronald, "The Writer's Laboratory —One Approach to Composition," *Arizona English Bulletin*, 16 (February, 1974), 55-66.

Draws on the work of Kohl, Moffett, and Donald Murray and proposes the open classroom as a model for the writing laboratory. Describes the author's establishing of a laboratory, the activities that occurred in it, and students' responses to it. Energetic discussion of a familiar subject.

19 Elbow, Peter. *Writing Without Teachers* (New York: Oxford University Press, 1973).

Offers a distinctive view of the processes of composing based on the author's own experiences, and suggests that writing can be profitably studied and practiced in a "teacherless writing class." Includes discussion of philosophic assumptions underlying the author's theories. Unusual and stimulating discussion of how one learns to write and improves one's writing.

20 "English Programs in Three Two-Year Colleges," *College English*, 35 (May, 1974), 879-1000.

Includes reports on the programs at Forest Park Community College, Hinds Junior College, and Staten Island Community College, written by persons at those schools. Emphasizes the kinds of composition programs and the emphases in teaching composition at the schools.

21 Furner, Beatrice, "An Oral Base for Teaching Letter Writing," *Elementary English*, 51 (April, 1974), 589-594, 600.

Proposes that letters be perceived as a form of communication that can serve different functions in different situations, and draws on the work of Martin Joos, James Moffett, and James Britton to help in the differentiating of the functions and styles of discourse. Proposes that students compose letters orally, in order to see the different styles of letter writing that suit different functions.

22 Geuder, Patricia, Linda Harvey, Jack Wages, and Dennis Loyd, eds. *They Really Taught Us How to Write* (Urbana, Illinois; National Council of Teachers of English, 1974).

Gathers together a group of essays, mostly on teaching techniques, successful assignments, and courses in composition, by teachers whose students won NCTE Achievement Awards.

23 Golub, Lester S. and Carole Kidder, "Syntactic Density and the Computer," *Elementary English*, 51 (November/December, 1974), 1128-1131.

Draws on the work of Hunt and proposes a technique for determining the "syntactic density" of a piece of writing—i. e., for describing the language of that writing in a measure that will correlate with teachers' judgments of writing. Suggests the usefulness of the technique for diagnosis of children's progress in writing and for determining the aptness of reading materials for particular kinds of students.

24 Goffe, Lewis C., and Nancy Deane, "Questioning Our Questions," *College Composition and Communication*, 25 (October, 1974), 284-291.

Offers a series of suggestions, substantially based on Bloom's Taxonomy of Educational Objectives, for improving the kinds of questions teachers ask in the classroom.

25 Higgins, John A. "Remedial Students' Needs vs. Emphases in Text-Workbooks," *College Composition and Communication*, 24 (May, 1973), 188-192.

Reports on a study of the kinds of errors made by students assigned to remedial English in an urban college, notes that the emphases in several textbooks are not appropriate to the needs thus identified, and proposes briefly a plan for organizing instruction for remedial students.

26 Judy, Stephen N., "Writing for the Here and Now: An Approach to Assessing Student Writing," *English Journal*, 62 (January, 1973), 69-79.

Argues for reading student writing with attention to its possible "publishability" and suggests that the teacher first read to determine whether there is an authentic voice in the paper and then describe how he (or she) responds to the paper. Urges that editing the paper and copyreading be done only after the fitness of the paper for publication

and the kind of audience it seeks have been determined.

27 Kehl, D. G., "Writing in the Apocalypse: Rhetorical Lessons from Walter Van Tilburg Clark," *College Composition and Communication*, 25 (February, 1974), 34-41.
Argues that works of imaginative literature can be used to teach many of the elements of rhetoric (structure, logic, style, tone, and emphasis), and illustrates the point with an analysis of "Hook" by Clark.

28 Kelly, Lou, "Is Competent Copyreading a Violation of the Students' Right to Their Own Language?" *College Composition and Communication*, 25 (May, 1974), 254-258.
Proposes a way of working with students who write "nonstandard" English—a way that respects their right to their own language and ways of feeling yet helps them learn to communicate successfully with readers who expect standard usage.

29 Kelly, Lou, "Toward Competence and Creativity in an Open Class," *College English*, 34 (February, 1973), 644-660.
Describes the author's efforts to create a teaching situation in which everyone in the class belongs to a community of learners and in which learning is related to living. Focuses attention on the need for teachers to listen to what their students say and the need for students to listen receptively to each other. Differentiates listening to and receiving students' work from "copyreading" —the correcting of technical errors.

30 Kinneavy, James L., "Theories of Composition and Actual Writing," *Kansas English*, 59 (December, 1973), 3-17.
Identifies eight steps in the process of composing (examples, analysis, principles, environment stimulus, think, write, talk, and rewrite), and reviews the major theories about the teaching of composition in use today, showing which of these steps are emphasized, and in what ways, in each theory.

31 Kirschner, Samuel, and G. Howard Poteet, "Non-Standard English Usage in the Writing of Black, White, and Hispanic Remedial English Students in an Urban Community College," *Research in the Teaching of English*, 7 (Winter, 1973), 351-355.
Reports that, in the writings of students examined, there were no significant differences among the three ethnic groups in the kinds of non-standard usage found and the frequency of such usage.

32 Lanham, Richard A. *Style: An Anti-Textbook* (New Haven: Yale University Press, 1974).
Severely criticizes the teaching of language and writing in courses in freshman composition and in the texts they use, particularly because they encourage students to be inattentive to the sound and rhythm of their prose, and because they insist on clarity as the paramount virtue. Offers advice about style which contradicts that in textbooks. Argues for the delights of play with language, for attention to prose rhythm, for delight in ornament. Encourages self-consciousness about style, and recognizes that style should be a revelation of personality. Argues that the deepest motive for writing should be pleasure in our prose. Vividly argued book—well worth the attention of teachers who value writing and style.

33 Larson, Richard L., "Invention: Discovering One's World," *Kansas English*, 59 (December, 1973), 18-24.
Describes some procedures, drawn from different writers, for the teaching of invention (or pre-writing), and urges that invention be thought of as more than just finding something to write about. Urges that invention be viewed as a way for the student to learn about his world and as a way for the students to find ideas that they will want to share with readers.

34 Larson, Richard L., "The Whole is More Than the Sum of Its Parts: Notes on Responding to Students' Papers," *Arizona English Bulletin*, 16 (February 1974), 175-181.
Suggests that in evaluating students' writing, teachers look at the success of the piece as a complete work, offers some questions to aid in making this assessment, and shows how the questions apply to some student writing.

35 Lemke, Alan K., "Writing as Action in Living," *College Composition and Communication*, 25 (October, 1974), 269-273.

Denies the utility of separating ideas from expression in commenting on students' writing; asserts (following Austin) that language is action—understandable only in the context of the conditions in which the action is performed, and suggests that instead of talking about students' "expression" of their "thoughts," teachers consider what speech act is performed by the language used by the student and whether that act is the one intended by the student. A useful brief essay.

36 Marder, Daniel "The Spectrum of Rhetoric," *College Composition and Communication*, 25 (May, 1974), 181-185.

Suggests that various kinds of discourse may be usefully thought of as arranged along a continuum, from the reporting of obvious facts at one end to complex poetic utterance at the other. Assumes that all discourse seeks agreement between the one who utters and the one who receives, and suggests that the kinds of discourse can be differentiated according to the means used to achieve agreement. A perceptive essay.

37 Mader, Thomas F., "On Presence in Rhetoric," *College Composition and Communication*, 24 (December, 1973), 375-381.

Explores the reasons why effective argument is often not adequate to move a listener to action, suggesting why the precise representation of reality is often inadequate as persuasion. Offers a philosophical and psychological explanation of how people are led to take action. A subtle, provocative essay that draws substantially on modern rhetorical theorists.

38 Miller, James E., Jr., "Rediscovering the Rhetoric of Imagination," *College Composition and Communication*, 25 (December, 1974), 360-367.

Argues that language is not simply a means for logical thought and for communication but is, more importantly, symbolic and creative. Urges teachers to encourage students to perceive and create reality through their language. Valuable statement of an emphasis in the teaching of rhetoric.

39 Mischel, Terry, "A Case Study of a Twelfth-Grade Writer," *Research in the Teaching of English*, 8 (Winter, 1974), 303-314.

Using research techniques (including interviews with a student writer) earlier employed by Janet Emig, argues that much instruction in writing is concerned with superficial skills and shows little familiarity with the processes used by young writers in composing. Presents several questions for further research.

40 Ney, James W., "Notes Towards a Psycholingustic Model of the Writing Process," *Research in the Teaching of English*, 8 (Fall, 1974), 157-169.

Explores the implications of recent research in the teaching of sentence-combining, and suggests how that research helps in the formulation of a psycholinguistic model of writing skills and processes.

41 Odell, Lee, "Measuring the Effect of Instruction in Pre-Writing," *Research in the Teaching of English*, 8 (Fall, 1974), 228-240.

Reports the results of an experiment to determine whether instruction in the tagmemic discovery and problem-solving procedures developed by Kenneth Pike and Richard Young influences students' writing. Finds that such instruction in pre-writing techniques does increase the use of such techniques in students' writing. See also item 43.

42 Odell, Lee, "Responding to Student Writing," *College Composition and Communication*, 24 (December, 1973), 394-400.

Drawing on analytical techniques developed by Kenneth Pike and others, identifies some habits of thinking and responding to experiences that appear in students' writing, and suggests how teachers can help students develop new strategies and procedures for thinking about their subjects.

43 Odell, Lee, "Piaget, Problem-Solving, and Freshman Composition," *College Composition and Communication*, 24 (February, 1973), 36-42.

Using Piaget's notion that humans develop by moving from a recognition of "disequilib-

rium" through the exploration and clarification of their worlds to the achievement of a new "equilibrium," describes a course in composition focused on helping students to solve problems (i.e., restore equilibrium) with the aid of Kenneth Pike's procedures for analyzing and making discoveries about one's world. A stimulating essay. See also item 41.

44 O'Hare, Frank, *Sentence-Combining: Improving Student Writing without Formal Grammar Instruction*. NCTE Research Report No. 15 (Urbana, Illinois: National Council of Teachers of English, 1973).

Reviews research on grammar study and writing, including that of John Mellon, and then reports on a new experiment in improving students' writing through instruction in sentence combining—an experiment using materials and procedures different from those of Mellon. (One important difference: O'Hare eliminated completely any formal instruction in grammar.) Gives detailed statistical interpretation of the results of the experiment. Concludes that the experimental group wrote compositions that could be described as "syntactically more elaborated or mature" and that they wrote compositions judged by experienced English teachers to be "better in overall quality" than those of the control group. A major study, worth attention from all teachers of writing.

45 Paull, Michael, "Invention: Understanding the Relationship Between Sensation, Perception, and Concept Formation," *College Composition and Communication*, 25 (May, 1974), 205-209.

Proposes a sequence of steps by which students learn to move from perception to concept formation, and learn also how their language organizes their perceptions of reality.

46 Primeau, Ronald, "Film-Editing and the Revision Process: Student as Self-Editor," *College Composition and Communication*, 25 (December, 1974), 405-410.

Suggests an analogy between revision in writing and editing in film-making, and proposes that students be encouraged first to record notes, perceptions, ideas, ways of viewing a subject, then to arrange, shape, and synthesize the pieces they have recorded, discarding some pieces in the process of constructing a new whole.

47 Shiflett, Betty, "Story Workshop as a Method of Teaching Writing," *College English*, 35 (November, 1973), 141-160.

Describes the Story Workshops at Columbia College, Chicago, with emphasis on the role of the workshop director, the oral exercises and activities employed, and the insistence in each workshop that students, in their imaginative tellings and writings, see exactly what they are describing, "give" exactly what they see, and hear precisely the sounds of their own (and others') voices. See also one student's view of Story Workshop, in Patricia Stoll, "You Must Begin at Zero," *College English*, 35 (December, 1973), 256-266.

48 Shopen, Tim, "Some Contributions from Grammar to the Theory of Style," *College English*, 35 (April, 1974), 775-797.

Asserts that style includes principles for choosing among means of expressing ideas, while grammar deals with how meaning may be expressed. After elaborating this distinction and showing how grammar helps define the range of possible utterances for the writer to choose among in developing style, the author explores the grammar of elliptical assertions—one particular kind of stylistic option open to the writer.

49 Snipes, Wilson C., "Oral Composing as an Approach to Writing," *College Composition and Communication*, 24 (May, 1973), 200-205.

Sketches the kinds of experiences that most 18-year-olds have had in using languages and then argues for beginning instruction in written composition by asking students to compose orally—an approach summarized by the author as "talking-retalking-writing-rewriting.

50 Stallard, Charles K., "An Analysis of the Writing Behavior of Good Student Writers," *Research in the Teaching of English*, 8 (Fall, 1974), 206-218.

Reports a comparison of the writing be-

havior of "good" student writers and randomly-selected student writers in the twelfth grade. Observes that the "good" students spend more time in pre-writing, in writing, in changing words, and in reading over what they had written than did the randomly-selected writers.

51 Sternglass, Marilyn S., "Dialect Features in the Compositions of Black and White College Students: The Same or Different?" *College Composition and Communication*, 25 (October, 1974), 259-263.

From analysis of a corpus of writing by students in remedial writing classes, notes that white students write all but one of the "nonstandard" forms of language that black students write, though black students write these nonstandard forms more often. Asserts that neither group wrote nonstandard forms often enough to justify expenditure of class time on the discussion of them.

52 Stewig, John W. and Pose Lamb, "Elementary Pupils' Knowledge of the Structure of American English and the Relationship of Such Knowledge to the Ability to Use Language Effectively in Composition," *Research in the Teaching of English*, 7 (Winter, 1973), 324-337.

Reports that the relationship is much closer in the case of the middle socio-economic class students than in the lower socio-economic class students examined, and in the case of Whites in the lower socio-economic group than in the Blacks. Describes procedures for correlating scores on a test of knowledge about language with judges' ratings of the compositions written by subjects tested.

53 "Students' Right to Their Own Language," *College Composition and Communication*, 25 (Special Fall Issue, 1974).

Gives background and explanation for the resolution adopted at the CCCC business meeting in April, 1974, and explores the implications of the resolution for teachers whose students speak and write a dialect other than "standard" English. Suggests approaches that teachers might follow in handling problems of dialect in the classroom.

54 Sutton, Doris, and Daniel Arnold, "The Effects of Two Methods of Compensatory Freshman English," *Research in the Teaching of English*, 8 (Fall, 1974), 241-249.

Compares the effect of instruction in a Writing Laboratory and instruction in classes in Remedial English on grade-point averages of students over two years and finds that those who received instruction in the Writing Laboratory made significantly higher grade-point averages in English courses and overall.

55 Wiener, Harvey S., "Media Compositions: Preludes to Writing," *College English*, 35 (February, 1974), 566-574.

Proposes several kinds of non-written (even non-verbal) exercises in composing as preparation for writing exercises. Argues that composing in media gives the student desirable freedom to express his feelings and perceptions; teaches some things about form, style, and sequence that can be applied in writing; and gives students practice in the active use of their senses. Illustrates its proposals by citing a written assignment and the exercises in media that preceded it.

56 Winterowd, W. Ross, "'Topics' and Levels in the Composing Process," *College English*, 34 (February, 1973), 701-709.

Reviews and classifies various approaches to the "topics" of invention, pointing out what they share and how they differ, and suggests that knowledge about the topics of invention (defined to include also some theories of form and style) can organize and unify studies of the process of composition.

57 Young, Richard E. and Frank Koen. *The Tagmemic Discovery Procedure: An Evaluation of Its Uses in the Teaching of Rhetoric* (Ann Arbor, Michigan: University of Michigan Department of Humanities, 1973).

Describes an experimental course in rhetoric based on the first chapters of Young, Becker, and Pike's *Rhetoric: Discovery and Change*. Indicates the predictions made at the start

of the course, the procedures followed, and the tests of student progress given along the way. Reports that students' essays at the end of the course were rated more acceptable than those at the beginning and that students improved their ability "to analyze problematic situations and state problems" and to explore problematic data and test hypotheses for adequacy. Reports that evidence was not conclusive about the specific values of the tagmemic discovery procedure and that the course did not improve students' abilities to produce "grammatically adequate sentences." A significant research project on a major body of rhetorical theory.

Herbert H. Lehman College, CUNY

Poet

I'll write a poem!

Not be afraid
To delve the depths,
To have displayed
What's made me Me.
How brave I'll be!

First I'll say—
No, better not,
That's best forgot.

I could begin
By telling when—
But that won't do
For it's not true.

I might omit
What doesn't fit
And only tell
What shows me well.

Still—there's a doubt
If you found out.
So now I ponder—

Will I be able
To splay my heart
Out on a table
For all to see
What's made me Me?

Tomorrow

—Maybe.

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